DOCUMENT RESUME

ED 285 181 CS 210 755

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TITLE Reading and Writing Journals: Balancing Skills and Humanities in the English Classroom.
PUB DATE 26 Mar 87
NOTE 34p.; Paper presented at the Annual Meeting of the Massachusetts Council of Teachers of English Spring Conference (Braintree, MA, March 26, 1987).
PUB TYPE Viewpoints (120) -- Guides - Classroom Use - Guides (For Teachers) (052) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Diaries; English Instruction; Higher Education; Literature Appreciation; Nonfiction; *Reading Writing Relationship; Teaching Methods; Theory Practice Relationship; Writing Improvement; *Writing Instruction; *Writing Processes; Writing Skills
IDENTIFIERS Journal Writing; *Student Journals; Writing to Learn

ABSTRACT

Interdepartmental rivalries between literature instruction and composition instruction have contributed to viewing reading and writing as disconnected activities. One solution to this divisiveness is a course in "the journal as a literary tradition," which combines reading and writing in equal portions. Students first learn about the background of journal-writing, and journal devices and techniques. They begin keeping their own journals in the second week of the course, writing five times a week, in addition to completing journal exercises such as writing in a descriptive or cathartic form. Students also begin to read published journals, such as Anne Frank's. Journals are handed in at the end of seven weeks, along with a four-page paper discussing a particular phase of their lives or an event through which they discovered some truth about themselves, another person, or some aspect of life. The second seven weeks are devoted to the academic journal, wherein students see their writing as a tool for original thought about their studies. They form proposals for their journals and read published journals and related novels or essays, such as Virginia Woolf's journal and her essay "A Room of One's Own." Students turn in a final paper analyzing a professional journal, and throughout the course are allowed to share selections of their own journals with the class. They emerge from the course understanding that journals are not merely repositories of others' ideas, but are a way of thinking and learning. (JC)

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READING AND WRITING JOURNALS:

BALANCING SKILLS AND HUMANITIES IN THE ENGLISH CLASSROOM

Evelyn Pezzulich

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BALANCING SKILLS AND HUMANITIES IN THE ENGLISH CLASSROOM

Evelyn Pezzulich

Unfortunately, too many articles in our major journals split the discipline of English into two warring camps: the literature faction and the composition faction. This divisive view of English, however, can only produce a curriculum that, at best, views reading and writing as disconnected activities and, at worst, becomes unbalanced and ineffective. To correct this problem, we need more English courses that strike a productive balance between humanities and skills. To achieve this interplay and to emphasize that reading and writing are reciprocal processes, I designed the course, Reading and Writing Journals. From my research, I discovered that most often both the personal and academic journal are used as a peripheral part of a composition or literature course. I wanted to create a one semester, college course in which the journal is central both as an instrument for learning and writing, and as a literary genre. Students, therefore, are expected to read literary journals in additon to developing a repertory of journal devices and techniques as they keep a personal journal during the first half of the course and an academic journal during the second half.

In designing the course, I had several objectives in mind. As the composition research of roughly the last fifteen

years has shown, writing can help students to learn and to improve their composition skills. But it has also shown that too often writing in the classroom is restricted to transactional modes like the research paper and that students need to write more and in a greater variety of forms to enhance their writing skills. I wanted to introduce students to a flexible form of writing which could be used for both personal and academic growth and in addition could serve as a bridge from expressive to transactional modes of writing. More specifically, I wanted to make various journal devices and techniques available to students to help make their journal-keeping more effective. And, finally, I wanted to foster an appreciation of the journal as a literary genre, especially as this particular form has generally been neglected in the literature class.

Before describing the course, I believe it is necessary to offer a brief justification for using the journal in the classroom since it has been criticized as often being too unstructured and too like informal speech. James Britton, a researcher at the University of London, has classified writing as transactional, which tends to be formal, public language to get things done such as reports; poetic, which is formal language as an art medium such as poetry, fiction, and drama; and expressive which is personal and informal language such as the journal and personal letters. Britton believes that expressive writing deserves a more prominent place in the classroom since, according to him, it is the matrix from which

transactional and poetic writing emerge since it helps writers to discover their ideas. "In other words, Britton sees expressive writing as 'a mode of learning'--a means of exploring and discovering--as well as a category of discourse" (Fulwiler 15-16). It is this advantage of the journal, that it is a powerful instrument for learning and writing in that it involves an individaul in the making of meaning, that I hope students discover by the end of the course.

In developing the course outline, I decided to include four broad areas: 1) the background of the journal 2) journal devices and techniques 3) the personal journal and 4) the academic journal.

During the first week, students are introduced to the literary journal through a brief historical sketch and should begin to grasp the journal as a genre. In the article, "Interpreting and Composing: The Many Resources of Kind," James Slevin discusses the study of genres in helping students become better writers. According to him, "We need to promote the idea that reading itself can enable writing, can answer their needs as writers, can teach them to write" (206). Through their reading of literary journals, students can discover certain speaker/addressee relationships and themes and also acquire different strategies that they see other journal-keepers use.

As I introduce the personal journal during the second week, my emphasis is on the journal as a means of personal

growth and on students discovering their own journal styles. I do, however, present certain guidelines like dating entries and using looseleaf paper for easy access to them. In addition, I make several devices and techniques available to students so that they will have a repertory of methods when they leave the class and so they can diversify their own techniques as well.

In this section of the course, I draw on methods described in Tristine Rainer's book, The New Diary, which was published in 1978. Rainer describes the four diary devices she presents as "written modes of expression that diarists have found effective in the process of self-discovery" (51). In chapter four of her book she elaborates on each device:

> The first four devices--catharsis, description, free-intuitive writing, and reflection--are basic to all writing. They correspond to the four basic modes of human perception--emotion, sensation, intuition, and intellect--which, according to ancient and modern psychologies and philosophies, characterize a "complete" person. Catharsis releases and expresses the emotions; description conveys the information perceived by the senses sight, touch, smell, taste, and hearing. Free-intuitive writing is the language of

intuition. And reflection is the contemplation of the intellect. (52)

At this point in the course, I have students try out each type of writing through structured journal entries. For example, for catharsis I ask students to write about the most frustrating aspect of their current situations. Or, I sometimes combine catharsis and description, asking students to describe an event when they felt rejected in order to show them that journal entries will often consist of a complex blend of different types of writing. I continue, however, to leave students in control of their own personal journals and allow them to use the methods of writing they find best for their individual purposes.

This holds equally true for the presentation of the seven journal techniques: 1) lists 2) portraits 3) maps of consciousness 4) guided imagery 5) altered point of view 6) unsent letters and 7) dialogues. Lists can help a student organize a particular subject matter, especially when it seems overwhelming. Portraits are a form of description and can help journal-keepers to work out relationships with other people and to see them more objectively. And, as Rainer notes, they can also increase self-knowledge because they reveal what charactistics a person observes and values in someone else (80). Maps of consciousness are essentially free style drawing, but students could also find photos or pictures from magazines that seem to reflect an important stage of

their lives and include them in their journals. Guided imagery is a type of free-association to help students let go of conscious controls and record whatever images come to mind. Rainer points out that, like free-intuitive writing and maps of consciousness, guided imagery is an intuitive process which taps the right side of the brain (87-88). And, of course, students could also draw on their dreams as a rich source of visual images. Altered point of view and the unsent letter, like portraits, can be helpful in dealing with other people. Altered point of view gives students a different perspective by either writing about themselves objectively in the third person or writing about other people as "I" and, therefore, attempting to see things from their angle of vision. And the unsent letter can be a way of working out problems in a relationship when it would be damaging to another person for the writer to reveal feelings. Finally, the dialogue is a fascinating technique in which writers carry on a conversation with themselves to gain insight into whatever it is they are dialoguing with:

> You can dialogue with aspects of your personality, people you know, or people you have never met, historical personages, dream figures, animals, inanimate objects, images, symbols, parts of your body, your religious or racial cultural heritage, events, or institutions....In the dialogue

> you address the subject, whatever it may be, and simply allow it to speak to you in response. (103)

After giving students a brief historical sketch of the history of the literary journal and introducing them to different journal devices and techniques which they use throughout the course, the next five weeks are devoted to the personal journal in a variety of ways. First, students begin reading literary journals which are examples of the personal journal in that they primarily deal with some aspect of personal growth. I chose Anne Frank: The Diary of a Young Girl to begin with since it's an excellent example of the way that writing can be a tool for personal development. And because of the life-threatening circumstances under which Anne lived in Nazi occupied Holland, it also shows her growth in a telescoped or accelerated fashion, making it even more pronounced than in a longer, more leisurely journal. Her entry of March 7, 1944, in which she reviews the past few years of her life in hiding, is a striking example of Anne's new maturity and self-knowledge, especially at the age of fifteen:

> If I think now of my life in 1942, it all seems so unreal. It was quite a different Anne who has grown wise within these walls....Now I look back at that

> Anne as an amusing, but very superficial girl, who has nothing to do with the Anne of today....The first half of 1943: my fits of crying, the loneliness, how I slowly began to see all my faults and shortcomings, which are so great and which seemed much greater then....Alone I had to face the difficult task of changing myself....Things improved slightly in the second half of the year, I became a young woman and was treated more like a grownup. I started to think, write stories, and came to the conclusion that the others no longer had the right to throw me about like an india-rubber ball. I wanted to change in accordance with my own desires....I didn't want to trust anyone but myself any more....In due time I quieted down and discovered my boundless desire for all that is beautiful and good. (151-53)

Go Ask Alice, which was written anonymously, also depicts a fifteen year old girl's struggle towards growth. The diary mirrors her different emotional states: from her initial innocence, to her addiction to drugs and a shallow attempt at playing grown-up, to a more reflective and mature state,

indicative of true growth. Like Anne, who called her diary Kitty, this young woman also considered her diary her closest friend:

> I used to think I would get another diary after you are filled, or even that I would keep a diary or journal through my whole life. But now I don't really think I will. Diaries are great when you're young. In fact, you saved my sanity a hundred, thousand, million times. But I think when a person gets older she should be able to discuss her problems and thoughts with other people, instead of just with another part of herself as you have been to me. Don't you agree? I hope so, for you are my dearest friend and I shall thank you always for sharing my tears and heartaches and my struggles and strifes, and my joys and happinesses. It's all been good in its own special way, I guess.
>
> See ya. (187-88)

Three weeks later this young woman died of a drug overdose. Whether her death was accidental or premeditated, her growth

as a human being was tragically cut short.

While Anne Frank: The Diary of a Young Girl depicts personal growth at an accelerated rate and Go Ask Alice, for most of the book, depicts self-destruction at an equally accelerated rate, A Grief Observed by C. S. Lewis is an almost slow-motion analysis of the grieving process. He began his journal in 1960 to help him deal with the death of his wife, Joy Davidman, after a four year marriage. Like the young woman in Go Ask Alice, Lewis is also dependent on a drug, only this time the journal, itself, is the drug:

> What would H. herself think of this terrible little notebook to which I come back and back? Are these jottings morbid?...I not only live each endless day in grief, but live each day thinking about living each day in grief. Do these notes merely aggravate that side of it?...But what am I to do? I must have some drug, and reading isn't a strong enough drug now. By writing it all down (all?--no: one thought in a hundred) I believe I get a little outside it.... (9-10)

Lewis, again like the fifteen year old girl who died of a drug

overdose, comes to the conclusion that it is time to stop his journal. At this point he has, through his writing, found some emotional relief and grappled with his anger and his doubt only to rediscover his faith:

> This is the fourth--and the last--empty MS. book I can find in the house... I will not start buying books for the purpose. In so far as this record was a defense against total collapse, a safety valve, it has done some good. The other end I had in view turns out to have been based on a misunderstanding. I thought I could describe a state; make a map of sorrow. Sorrow, however, turns out to be not a state but a process. It needs not a map but a history, and if I don't stop writing that history at some quite arbitrary point, there's no reason why I should ever stop. (68-69)

The final book on the syllabus for the section of the course on the personal journal is Mary Jane Moffat and Charlotte Painter's Revelations: Diaries of Women. It is an anthology of excerpts from women's journals like the writings of Louisa May Alcott, George Sand, Anais Nin, Dorothy Wordsworth, Alice James, and George Eliot. Each student is

asked to choose an author and prepare an oral report on the journal excerpt for the rest of the class. I hope to accomplish several things through this assignment. First, I want students to see how many people naturally turn to writing as a means of help, self-discovery, solace, and celebration, among other things. Second, I hope that they can experience a connectedness with these authors as people who struggled with the human condition and, as Moffat says in the foreword, formed their characters through the self-examination inherent in journal-keeping. But third, and most importantly for this course, I hope they, like one of Moffat's students, can come to see that by keeping a journal they are part of a literay tradition, "In a recent course I offered in women's diaries, a student who had been a secret diary-keeper for years commented, 'I never before realized I was part of a literary tradition'" (11).

This is a good time to point out to students that women, especially, have availed themselves of the journal form since in the past many other genres of writing were closed to them. At the same time, if male students wish to work with male writers, a course adjustment can be made so that oral reports include excerpts from the journals of authors like Samuel Pepys, James Boswell, W. B. Yeats, or, even more recently, Dag Hammarskjold and Mario Cuomo.

Besides reading personal literary journals, the second thing students do during this part of the course is keep a personal journal. In addition to their introduction to the

logistics of journal-keeping and their experimentation with the journal devices and techniques outlined earlier, students have a chance to discover and discuss the benefits of keeping a personal journal which include the following: 1) getting in the habit of writing 2) increasing their writing output 3) improving their writing skills 4) discovering that writing can be a tool to help them think and learn and not merely record 5) developing their skills of self-expression, 6) enabling students to make sense of themselves and their experiences 7) helping them solve problems and give vent to their emotions in a healthy way and 8) giving students a means of preserving their memories and documenting their personal histories. Various essays can be used to introduce the benefits of journal-keeping such as Joan Didion's "On Keeping a Notebook" or her essay, "Why I Write," in which she defines writing as discovery, "I write entirely to find out what I'm thinking, what I'm looking at, what I see and what it means" (24). Henry Miller, in "Reflections on Writing," also views composing as an act of discovery, especially of one's own authenticity, "...I had all the vices of the educated man. I had to learn to think, feel and see in a totally new fashion, in an uneducated way, in my own way, which is the hardest thing in the world" (45).

A third component on the personal journal is a class reading of excerpts from students' journals. Although students have a chance to read literary journals, I think it's important for them to see the kinds of entries their

classmates are writing, especially for those students who have never kept a journal before. Since students can select the entries they want to read, their privacy is essentially protected. Should the class feel particularly threatened or self-conscious, a variation on the class reading is to ditto student excerpts and make them available to other members of the class.

The fourth and final component is collecting students' journals along with their first formal paper, which is a personal essay based on their journals. Students begin keeping their journals the second week of the course and hand them in at the end of the seventh week. Since they are asked to write five days a week, their journals consist of some thirty entries in addition to the structured entries assigned on different journal devices and techniques. Before turning in their journals, students are asked to read and evaluate them according to two questions which I've borrowed from Professor Rosenmeier of Tufts: What did you put into the journal? and What did you get out of the journal? While I believe these questions get to the heart of the matter, they are general enough to allow students to comment on many aspects of the journal-keeping process such as topics that recur, patterns in their writing and/or development, how much they wrote, what they liked or disliked about keeping a journal or perhaps the different types of writing that dominated their journals.

My own evaluation of their journals consists in checking

off the required number of entries for credit. Although I have read students' journals in the past, I have come more and more to agree with Toby Fulwiler, a composition specialist who has written extensively on the journal, that reading students' personal journals is not really the teacher's province. I believe that for this type of writing to be effective it must be truly personal and fairly private. I try, therefore, to strike a balance in my classes when using the personal journal. I allow students their privacy while I also give them an opportunity to share their writing and have it responded to through the reading or dittoing of selected excerpts and through oral conferences which students may set up at any time during the semester. I try to be equally careful to respond to students' personal journals appropriately, i.e., by asking questions and making comments intended to help them clarify issues or reflect more deeply on experiences rather than reacting in a critical or condemnatory fashion.

The formal paper is approximately four typewritten pages and emerges from their journals. Students are encouraged to select their own topics since I think this is an important part of the writing process. They can choose to work with a particular phase of their lives or an event through which they discovered some truth about themselves, another person, or some aspect of life. Borrowing from a colleague of mine, I've asked students in the past to write an autobiographical essay, tracing why they've become who they are. One student wrote an

essay entitled "Self-Portrait (In Dark Colors)" which he divided into three sections, one on his past, one on his present, and one on his future. The real focus of the paper, however, turned out to be his mother's death:

> Writing has become an enormously helpful outlet for my fears, frustrations, and sorrow. I began to keep a notebook of my thoughts and perceptions shortly after my mother's death became imminent. After only a few weeks, I could see a pattern in my writing. Apparently, I still had guilt feelings over my parents' divorce, which were compounded by the tragedy at the time. I wouldn't have realized any of this had it not been for that notebook.

It is this type of experience that should keep students writing in their journals long after the class has ended.

The second half of the course is devoted to the academic journal, a tool to help students grapple not with personal issues but with a particular discipline or subject matter. As such, it provides an excellent opportunity for a teacher to gain the perspective so central to the pedagogical theory of John Dewey: the teacher watching the student watching the subject matter. And since it is both more objective than the

personal journal and more subjective than the expository essay, the academic journal can offer the student an important bridge form expressive to transactional writing.

This segment of the course begins with a reading of Child of the Dark: The Diary of Carolina Maria de Jesus. This is a fascinating account of a woman struggling to survive with her three illegitimate children in one of Brazil's most poverty-stricken and violent favelas or slums. Although she had only two years of formal schooling, her diary has been called a minor classic and a social document on the degrading effects of hunger and poverty and has sold more that any other book in the history of Brazil (13). Worn out from responsibilities as a parent, from her living conditions, and from her dreary work of collecting scrap paper and metal from the streets to later sell for mere pennies, she said she began to write in the evenings as a way to keep from thinking about her problems. She wrote twenty-six notebooks over a period of three years, much of which is fantasy to forget her surroundings. Yet, many entries directly confront the social conditions plaguing the poor:

> June 5 I have now observed our politicians. To watch them I went to Congress. A branch of Purgatory, for it's the head office of the Social Service, in the Governor's Palace. What I saw there made me gnash my

> teeth. I saw the poor go out crying. The tears of the poor stir the poets. They don't move the poets of the living room, but they do move the poet of the garbage dump, this idealist of the favela, a spectator who sees and notes the tragedies that the politicians inflict on the people. (52)

Her writing is often elemental and powerful and even profound as in her description of her middle class neighbors:

> The neighbors in the brick houses look at the favelados with disgust. I see their looks of hate because they don't want the favela here. They say the favela debases the neighborhood and that they despise poverty. They forget that in death everyone is poor. (55)

Although Audalio Dantas, the young reporter who made the publication of her journal possible, edited the notebooks, he refrained from any rewriting.

Besides being a remarkable journal, I include this text in the syllabus to provide a transition from the personal to the academic journal since Child of the Dark shows how a

personal issue can evolve into a social statement.

Next, students are asked to form proposals for their academic journals and to report on them in class. For example, students can choose to work on a topic connected to their majors or even devise projects based on assigned readings in another class such as history or philosophy or science. The point is that the journal is used as an exploratory tool to accommodate fluid, original thinking about a subject as opposed to becoming a repository for someone else's fixed ideas. Another possibility for the academic journal is suggested by Stephen Judy in an article entitled "The Experiential Approach: Inner Worlds to Outer Worlds." He suggests that students work on academic writing problems by studying the kinds of writing required in different disciplines. His students did this through interviews with professors and other students in their major areas. They then reported back to the class. For instance, a chemistry major explained how one of his professors performed a laboratory experiment whose results later evolved into a theory. After further experimentation, the professor presented his findings at a prominent convention and eventually published his results as a paper in the Journal of the American Chemical Society. Another example came from a history major who reported on how a historian mixes primary and secondary sources to create a historical construction, mentally at first and later in written form. Afterwards, students worked on papers of their own which were often assigned from other classes (47-48).

The second formal paper of the course is based on this academic journal. Although the nature of the subject helps dictate the length of the paper, I envision a composition of roughly four to six typewritten pages. Between the oral report on the proposal for the academic journal and the submission of the formal paper five weeks later, students have an opportunity for me to respond to and help them with their work through their original oral reports, student conferences, and the first academic journal collection two weeks before the paper is due.

At this time, I feel it would be helpful to clarify a few points concerning this segment of the course. The first deals with responses. In reading the academic journals, I believe the primary task of the instructor is to respond to the content of the notebooks, helping students to clarify their thoughts and to make connections they may be missing and pointing out areas for further exploration. I agree with C. H. Knoblauch's and Lil Brannon's position, stated in "Writing as Learning Through the Curriculum," that to correct writing here would be damaging though to respond to it seriously is essential:

> Teachers can make the best use of writing when they depend on it for creating a dialectical relationship with writers. Notebook or journal writing can initiate a learning process while the teacher's

> responses to it can sustain the process by confronting the writer with problems and possibilities that had been unforseen or only partially explored. The writing is content-specific, that is, related to the knowledge of a given discipline, and the teacher's responses are equally specific, the observations of a knower of history or psychology, not grammar and rhetoric. (471-72)

At this stage, the objectives of the journal are to get students to understand the material they're dealing with, to retain it better, and to begin to feel confident writing about it. As Robert Weiss asserts in an article entitled "Writing in the Total Curriculum: A Program for Cross-Disciplinary Cooperation,"

> Writing engagedly about a subject may be the ultimate "study skill." If a writing regimen can work to produce learning, the writing done need not be error-free. Acquisition of content is independent of linguistic punctilio, even of rhetorical appropriateness. (146)

Interestingly enough, however, the student's writing often does improve in the process of journal-keeping. Kendall

Dudley, a writer who teaches several different courses on the journal at the Cambridge Center for Adult Education, found that his students' sentence structure became more innovative, that they used more active verbs, and that their writing, on the whole, became more tactile and more powerful. The time for formal editing, then, is in preparation of the finished paper. These beliefs are reflected in the evaluation process: I grade the academic journal solely on content, for example, looking at the range of ideas explored, the originality of thought, and the understanding of the subject, while the formal paper is graded on both content and form.

Another point I would like to clarify in addition to responses is possible projects for English majors in the course. Although they are free to choose their own topics for the academic journal, they may want to continue exploring the journal. They may wish to read a particular one such as The Journal of a Disappointed Man which depicts W. N. P. Barbellion's struggle to face his death from multiple sclerosis, the Journal of Katherine Mansfield which also deals with her impending death in addition to her life as a writer, or the Journal of a Solitude by the poet and novelist, May Sarton, who views writing, like Joan Didion, as a form of thinking. Or, students may want to read certain journals that make interesting pairs. For example, Henry David Thoreau's Walden, which was based on his journals, could be read in tandem with Alice Koller's An Unknown Woman: A Journey to Self-Discovery, which was written in isolation at Siasconset,

Nantucket in 1968 and has been called "a woman's Walden":

> I'll leave here at the end of January. I'm ready to go. I understand Thoreau now. The private business he went to Walden to transact was probably what I've been doing. But he never says why he went there, nor yet why he left. He says only that he left the woods for as good a reason as he went.
>
> And yet, even if he had articulated his most private thinking, I couldn't have used it as an example for my own proceeding. Even if he had said only that he had smashed apart his being, without telling me how, I wouldn't have understood. Not till afterward, till I had done the thing myself. But before I came here, I didn't know that, and so I hoped to learn from him. (215-16)

Another interesting combination of journals is The Secular Journal of Thomas Merton, which relates the acceptance of his vocation as a Trappist monk and his first experience at the Abbey of Our Lady of Gethsemani, and The Hermitage Journals: A Diary Kept While Working on the Biography of Thomas Merton, written by John Howard Griffin after Merton's death. Griffin

kept the journal while he wrote about Merton's life and, for the most part, lived at Merton's hermitage. Much of the book is devoted to the way Griffin goes about writing the biography. His method was to write it as a sort of autobiography for which he prepared by immersing himself in Merton's solitude and, more importantly, his journals which Griffin felt provided the germ of much of Merton's writing:

> Black Like Me was crushing and depressing as a lived experience. Hermit Like Me is enthralling as a lived adventure. More than enthralling...nourishing in the most robust and jubilant way; overwhelming in its graces, especially when guided by such a hermit as Thomas Merton as I penetrate his interior and exterior existence through these journals of his; studied right here on the very ground where he lived, and there lived also by me under his tutelage.... (44)

The academic journal, then, is used in this segment of the course to help students learn about a particular subject matter and to write about it comfortably and clearly. They can also use it to organize the material for their formal paper and to experiment with or solve problems in their rough drafts. During the thirteenth week of the course, they report

to the class on their finished papers. Through these reports, I hope that students realize how adaptable the academic journal is to a variety of topics and how useful it can be to ease the transition from expressive and exploratory writing to transactional writing.

While students are working on their writing across the disciplines papers, in class we take up two works by Virginia Woolf, A Writer's Diary, which is a selection of entries from her journals of 1918 to 1941 edited by her husband, Leonard Woolf, and her extended essay, A Room of One's Own. The purpose behind these selections is to demonstrate how ideas planted in the journal can grow into polished works such as essays and books. I consider A Writer's Diary an example of an academic literary journal because so much of it is devoted to Woolf's life as an author and is concerned with her literary productions and her working schedules for both reading and writing.

A good portion of it, however, focuses as well on the relations between men and women. Although Thoreau said that his spontaneous thoughts in his journal were perhaps better left alone than put into essay form, this surely isn't the case with Woolf's A Room of One's Own which sets forth the now famous proposition that "a woman must have money and a room of her own if she is to write fiction" (4). Reading these two works in relation to one another, it's possible to see how private entries like that of April 17, 1919, recording how Woolf refused to "knuckle under" to a self-important male

intelligence, would later be transformed into a public defense of female intelligence:

> Let me then quote to you the words of your own Professor of Literature.... Sir Arthur Quiller-Couch writes: "...the poor poet has not in these days, nor has had for two hundred years, a dog's chance....we may prate of democracy, but actually, a poor child in England has litte more hope than had the son of an Athenian slave to be emancipated into that intellectual freedom of which great writings are born." Intellectual freedom depends upon material things. Poetry depends upon intellectual freedom. And women have always been poor, not for two hundred years merely, but from the beginning of time. Women have had less intellectual freedom than the sons of Athenian slaves. Women, then, have not had a dog's chance of writing poetry. (110-12)

I hope, finally, that the inclusion of A Writer's Diary and A Room of One's Own in the syllabus serves two purposes: first,

that the two works read together show how expressive writing can lead to transactional modes such as, in this case, a formal argument, and second, that they reinforce Moffat's and Painter's position in Revelations: Diaries of Women that in the past the journal was one of the few forms of writing truly possible for women.

The last two books of the course are also read in tandem, The Journals of Sylvia Plath and The Bell Jar, her autobiographical novel. Plath kept a diary from childhood and used it, much like Woolf, to preserve the history of her life and to comment on her reading and writing. In the editor's note to The Journals of Sylvia Plath, Frances McCullough says about the journal that,

> Plath at one point called it "a litany of dreams, directives and imperatives," and, more precisely, her "Sargasso," by which she meant a repository of imagination....So here is not only her life...but also the germs of most of her work. The interrelation is especially important in a writer whose work was so completely centered on her biographical details.... (Journals xi)

There are many parallels between the women in both books such as Esther Greenwood's, the heroine of the Bell Jar, and

Plath's: college experiences, near obsession with achievement, feelings of inadequacy, conflict between getting married and writing, powerfully mixed emotions toward the mother figure, and nervous breakdowns, suicide attempts and shock treatment. There are also many references in the journals to the image of the bell jar which is so central to the text and looms ominously, in retrospect, near the end of the novel, "How did I know that someday--at college, in Europe, somewhere, anywhere--the bell jar, with its stifling distortions, wouldn't descend again" (The Bell Jar 197)?

While reading these two books, students are again asked to keep an academic journal. It serves as a means of exploring the connections between Plath's journals and her novel. While there is some class discussion of these texts, students basically work on their own. Their final formal paper is of a literary nature and is based on their journals. Using the material they've learned over the semester, they are asked to illustrate the parallels between Plath's personal journals and her novel. Since this is an opportunity for students to work independently of me and the rest of the class, their academic journals are only collected and graded when the finished paper is due, during the last week of class. Although some attention is given to literary terminology, The Bell Jar is studied less in terms of its formal features than as an outgrowth of journal writing. In this way, students are able to see how creative writing can emerge from expressive writing just as they saw how transactional writing can emerge

from expressive writing with Woolf.

To end the course with Plath's works also makes sense in that she was a great admirer of Woolf and often alludes to her in the journals. But, more importantly, Plath illustrates the problems and conflicts of the woman writer which is a motif that develops through roughly the last half of the course, especially in Moffat and Painter's Revelations: The Diaries of Women and Woolf's A Room of One's Own.

I believe one of the course's greatest strengths is its unity. The connection between reading and writing is emphasized in a variety of ways: 1) students read literary journals and write both personal and academic journals 2) they are shown that nearly all the journal-keepers read greatly and were influenced in their writing by their reading, and 3) the reflexivity of the journal is illustrated in the literary journals and in their own journals by the way in which the rereading of them by their authors fosters both personal and academic growth.

Also, a connection is made between the personal and the academic journal, again, in various ways. For one, the way in which personal issues can evolve into public concerns is illustrated through Child of the Dark and even Anne Frank: The Diary of A Young Girl, which starkly reveals the Nazi persecution of the Jews as Anne tries to make some sense of the prevailing insanity. The personal and academic journals are also linked in Woolf's and Plath's works which illustrate how expressive writing can serve as a bridge to transactional

and creative modes of composition.

Finally, the texts, themselves, work well together. Anne Frank: The Diary of a Young Girl and Go Ask Alice demonstrate the power of two conflicting forces: self-realization and self-destruction. A Grief Observed counterpoints Lewis' use of journal writing as a beneficial "drug" to help deal with his grief to the debilitating drug abuse experienced by the young woman in Go Ask Alice. And Revelations: Diaries of Women, A Writer's Diary, A Room of One's Own, The Journals of Sylvia Plath, and The Bell Jar all help explain why the literary journal has been so attractive a genre to female authors and the special problems they have faced as writers.

But most importantly, the chief unity of the course, Reading and Writing Journals, lies in the fact that students are using the journal to study the journal i.e., they write journals to learn about journals. And as James Moffett has suggested in his book, Teaching the Universe of Discourse, "a student writing in...the same forms as the authors he reads can know literature from the inside in a way that few students ever do today" (7).

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